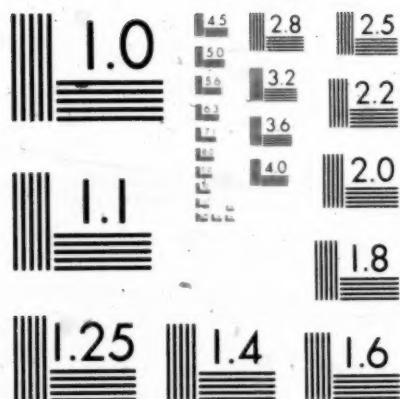


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MCMLX

FRENCH
EIGHTEENTH
CENTURY
FURNITURE
DESIGN



Drawings from the
Musée des Arts Décoratifs
PARIS



THE ARTS COUNCIL OF
GREAT BRITAIN

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Foreword

The suggestion of a small exhibition of French XVIII century furniture designs was realized through the generous co-operation of the Musée des Arts Décoratifs, Paris, who have lent over a hundred drawings and a few paintings and bronzes from their rich collections. The Council is most grateful to Monsieur Jacques Guérin, the Director, and to Monsieur Michel Faré, *Conservateur*, who warmly agreed to our requests and spared no pains to make an interesting and varied selection which would admirably illustrate this fascinating subject. Thanks are due to Mademoiselle Jacqueline Bécard, also of the Museum, who is responsible for the catalogue.

It was felt that a few outstanding pieces of furniture from the same period would still further add variety and interest to the exhibition, and Mr. Francis Watson of the Wallace Collection, at short notice and in spite of other heavy commitments, undertook the selection. We are specially grateful to him and to the owners, headed by Her Majesty The Queen, who all readily consented to lend. Mr. Watson has also written the introduction to this catalogue and given us invaluable advice. Mr. H. D. Molesworth, Keeper of the Department of Woodwork at the Victoria and Albert Museum, and a member of the Council's Art Panel, who was the originator of the exhibition, has also helped with advice and with loans.

This exhibition was arranged in France under the sponsorship of the *Association Française d'Action Artistique*, and we should like to thank Monsieur Philippe Erlanger and Monsieur François Gobin for their co-operation.

G.W.

French Reigns

Louis XIV 1643-1715

Louis XV 1715 (Regency to 1723)-1774

Louis XVI 1774-1793

First Republic 1792-1795

Directory 1795-1799

Consulate 1799-1804

First Empire 1804-1815

Restoration: Louis XVIII 1815-1824

Charles X 1825-1830

French Furniture Design

During the great age of French furniture-making which runs from the beginning of Louis XIV's personal reign in 1661 down to the Revolution, it is safe to claim that more care and certainly far more money were lavished on the creation of fine furniture than at any other period in European history. Yet no French *ébéniste* produced a guide book to furniture-design comparable to Sheraton's *Drawing-Book* or Hepplewhite's *Guide*. Still less was there any French publication like Chippendale's *Director* written by a practising cabinet-maker which imposed a new style of furniture-design on an entire generation of craftsmen. The only publication in any way comparable to these was Roubo's *L'Art du Menuisier* issued in four volumes between 1769 and 1775, but this was a practical treatise and little concerned with stylistic or aesthetic considerations.

A glance at the names of the artists whose designs are included in the present exhibition reveals the apparently paradoxical fact that hardly any of them were practising craftsmen and, with the exception of A.-C. Boulle, those few were metal-workers like Gouthière, Prieur, Thomire or Biennais and not furniture-makers in the strict sense. Some of the rest are figurative artists like Le Brun, Cochin, Lajoue, Moreau le Jeune, others are architects (or architect-trained designers) like Chalgrin, the two Pineau, and Oppenort, but the majority are purely ornamental designers concerned only to produce decorative designs for others to carry out. Such are François Boucher *fils*, son of the famous *Premier Peintre du Roi*, Charles Delafosse, Dugourc, Ranson and La Rue. None of these produced a single piece of furniture in their lives or were qualified to do so.

It is undoubtedly true that a few of the greatest furniture-makers must have been draughtsmen and prepared their own designs. Vestier's portrait of Riesener, the greatest furniture-maker of the Louis XVI period, shows him with a *porte-crayon* in his hand and drawings for furniture-mounts lying on the table beside him. But such designs can only have been working drawings and were probably exceptional. None of Riesener's drawings are known to have

survived, nor have those of Cressent, Gaudreau or Joubert (to name at random three leading XVIII century *ébénistes*). The few furniture drawings attributed to A.-C. Boulle (if they are really his) seem either to have been made for submission to an individual client or possibly as records of completed works rather than intended for dissemination. It is true, of course, that Boulle himself engraved eight of his own designs for furniture, marquetry and gilt-bronze work, but this was exceedingly unusual. Almost without exception the innumerable sets of engraved designs for furniture issued in Paris in the XVIII century were the work of ornamental designers rather than practising craftsmen.

In one of the very rare instances where a drawing and a surviving piece of furniture can be definitely linked (as can be done with the chest of drawers made for Louis XV's bedchamber at Versailles now in the Wallace Collection and its design in the Bibliothèque Nationale), we find that the drawing was the work of one of the Slodtz brothers who were purely ornamental draughtsmen in Crown employ, whilst the execution of the piece was due to A.-R. Gaudreau (for the woodwork) and J. Cafféri (for the mounts). This was undoubtedly the normal procedure, certainly with pieces produced for the Crown or the Court and a great deal more of the finest French XVIII century furniture was produced for the Crown than was the case in this country.

The difference between the English and French approach to furniture design arises largely from the totally different organization of the furniture-trade in the two countries. When in 1662, Louis XIV and Colbert established the *Manufacture Royale des Gobelins*, their purpose was partly to furnish the Royal palaces but also to raise the standard of the luxury arts in France from the low level to which they had fallen during a century and a half of religious war and civil strife. At the head of this centralized factory for the production of furnishings of all sorts, the King appointed Charles Le Brun, his *Premier Peintre*. Le Brun, an artist who combined remarkable artistic talents with unusual intellectual qualities, was equally able, and (perhaps more important) equally willing, to paint a portrait, an altarpiece, the vast allegorical ceiling of the *Galerie des Glaces* at Versailles, or to design a garden pavilion, a table, a vase or candlestick, or a lock-fitting. He was perhaps the last artist with a European reputation who did not think it beneath him to design regularly for

the industrial arts. The huge staff of carvers, lapidaries, metal-workers, tapestry-weavers etc. employed at the Gobelins worked almost entirely from his designs during those years of prosperity when Louis XIV was making Versailles the most sumptuously furnished Royal residence in Europe. Even in the XVIII century when the Gobelins factory had virtually closed down except for the production of tapestries, ornamental designers were permanently attached to the Royal household as a matter of course, and an artist like Charles Cochin, although *Secrétaire et Historiographe de l'Académie de Peinture et Sculpture*, and one of the most influential figures in the official art world of his day, did not disdain the idea of preparing drawings for the layout of the buffets for a supper at a state ball at the *Hôtel de Ville* in Paris (see Cat. No. 13). It is difficult to think of any XIX or XX century artist of comparable reputation who would not regard as insulting the mere suggestion that he should undertake such a task.

There were other factors, too, contributing to the importance attached to the purely ornamental designer in XVIII century France. The survival of the medieval trade-guilds almost unchanged right down to the Revolution made the intervention of an outside designer with no practical experience of furniture-making readily acceptable to the craftsman, for work was rigidly compartmentalized along functional lines. The cabinet-maker (*ébéniste*) was allowed no hand whatever in the making of the metal mounts with which his furniture was embellished; these had to be made by a member of the guild of *fondeur-doreurs*. A member of a third guild had to be called in if any mechanical fitment was needed (as it so often was) and the chair or bedmaker (*menuisier*) was compelled to call in a member of the guild of *tapissiers*, to upholster the wooden frames he had made.

One at least of the exhibited drawings (Cat. No. 38) shows an almost complete outsider dictating to a craftsman exactly how a piece of furniture should be made, for Julliot *fils* was a *marchand-mercier*, that is to say a shop-keeper, albeit one of a rather high-class type selling luxury furnishings of all sorts. These *marchands-merciers* were entrepreneurs of taste and fashion for the well-to-do. Many furniture makers like B.V.R.B., Carlin and Weisweiler worked for them almost exclusively and their influence on contemporary taste was considerable, especially in the second half of the century. Apart from a few exceptionally original craftsmen like a Riesener or a Jacob, these *marchands-merciers* were the great innovating force in what was on

the whole a very conservative trade. In the drawing referred to one of their number is indicating exactly how he wants a quite novel type of furniture made, for he is showing one of the *ébénistes* whom he employed how century-old *pietra dura* plaques are to be adapted to a *commode* in the latest neo-classic taste.

It would lead too far afield to examine all the factors to which the furniture produced in Paris during the XVIII century owes its outstanding decorative qualities, but it is worth touching on one more. Boulle and Cressent, pre-eminent as masters of their craft, both possessed art collections which would have been remarkable in any age (Cressent's extravagance in this respect twice brought him to the verge of financial ruin). These craftsmen, and they were not alone, were deeply steeped in the great central traditions of European art. There is no doubt that it is partly to this familiarity with the art of other countries and other periods that they owe their sure grasp of the principals of design.

Thus the Court with its lavish patronage and its official painters, the Gobelins factory and the *Menus Plaisirs* with their highly trained artist-designers, the great craftsmen with their breadth of vision, the *marchands-merciers* with their influence on public taste, and the ornamental designers whose work was widely disseminated through innumerable engravings, all contributed to shape the high sense of design which was perhaps the outstanding characteristic of French XVIII century furniture-making.

F. J. B. Watson.

The Catalogue

Catalogue Notes

The inventory number of the Musée or Bibliothèque des Arts Décoratifs follows the measurements. Items belonging to the Bibliothèque are distinguished by *Bib.* appearing before the number.

The following bibliographical abbreviations have been used:

Champeaux: Alfred de Champeaux, *Portefeuille des Arts Décoratifs publié sous le patronage de l'Union Centrale des Arts Décoratifs par . . .*, 10 vols. Paris, 1888-98.

Deshairs: Léon Deshairs, *Dessins originaux des Maîtres Décorateurs, Les Dessins du Musée et de la Bibliothèque des Arts Décoratifs, Palais du Louvre—Pavillon de Marsan. XVIIIe siècle. Fin du Règne de Louis XV et Règne de Louis XVI*. Paris, 1914.

Dimier: Louis Dimier, editor, *Les Peintres Français du XVIIIe Siècle. Histoire des Vies et Catalogue des Œuvres*, 2 vols. Paris-Brussels, 1930.

Lugt: Fritz Lugt, *Répertoire des Catalogues de Ventes Publiques intéressant l'art ou la curiosité. Tableaux, estampes . . . tapisseries, céramique, objets d'art, antiquités etc., première période (vers 1600-1825)*. The Hague, 1938.

The Catalogue

Attributed to

AUDRAN, Claude III (1658-1734)

- 1 Design for a ceiling. Decoration of arabesques, figures and animals surrounding a central medallion.

c. 1699.

Gouache on gold ground, $11 \times 10\frac{5}{8}$ in. (28×27 cm.).

Inv.: 15879.

Lit.: F. Kimball, *Le décor du château de la Ménagerie à Versailles*, in *La Gazette des Beaux-Arts*, 1936, vol. XVI, p. 254; R. A. Weigert, *Quelques travaux décoratifs de Claude III Audran*, in *Le Bulletin de la Société de l'Histoire de l'Art Français*, 1950, pp. 85-94; G. Akerlund, *Audranstudier*, reprinted from *Tidskrift för Konstvetenskap* 1943, repr. p. 92, fig. 4.

Exhib.: *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (130).

This design was made either for the château du Grand Dauphin at Meudon or for the Ménagerie at Versailles.

AUGUSTE, Joseph-Robert (1759-1816)

- 2 Three-branch candelabrum. Three-sided stem decorated with rams' heads. Base decorated with scroll ornament and consoles.

Late XVIII century.

Pen and sepia, $23\frac{3}{8} \times 14\frac{9}{16}$ in. (60×37 cm.).

Inv.: 24721.

Prov.: Given by Baron Robert de Rothschild 1925; bought Hôtel Drouot, 4 April 1925 (104).

J.-R. Auguste became a master of the goldsmiths' guild in 1785.

Studio of
AUGUSTE, Jules-Robert

- 3 Two designs for goldsmith's work representing two bells, each surmounted by a sculptured group; on one a dog devouring a duck, on the other cocks fighting. (On separate sheets.)

Late XVIII century.

Pen and sepia, each drawing, $11\frac{13}{16} \times 16\frac{15}{16}$ in. (30×43 cm.).

Inv.: 24720.

Prov.: Given by Baron Robert de Rothschild, 1925; bought Hôtel Drouot, 4 April 1925 (40, 41).

BERTRAND *filis*

- 4 Design for interior decoration, showing three windows of a drawing-room with blue curtains and white walls.

1811.

Watercolour, $26\frac{3}{8} \times 41\frac{3}{8}$ in. (67×106 cm.).

Signed and dated below: *Bertrand filis 1811.*

Inv.: 36331.

Studio of
BIENNAIS, Martin-Guillaume (1764-1843)

- 5 Design for a sword for Napoléon I. Cruciform hilt, the pommel formed of a brilliant held in an open-work mount decorated with bees. Scabbard decorated with foliated scrolls, rosettes and palms, with medallions containing the initial 'N' in relief.

To the right and left of this drawing are shown the two sides of the blade on which the names of the Emperor's principal victories are inscribed.

Early XIX century.

Pen and wash, $41\frac{1}{4} \times 17\frac{3}{4}$ in. (106×45 cm.).

Inscribed bottom right: *J (appartiens) à Biennais orfèvre de ll (leurs) MM Impériales et Royales.*

Inv.: 11717.

Lit.: H. Defontaine, *Biennais, Nitot et Fils et les Epées de Napoléon*, in *Le Passepoil*, 1929, No. 3, fig. 12.

- 6 Second design for the gold sabre given by Joséphine to her son, Prince Eugène. The crooked pommel is decorated with scrolls and rosettes and terminates in a bearded figure. On the tang is a medallion with the interlaced initials 'EN'.

Early XIX century.

Pen and wash, $43\frac{3}{4} \times 15\frac{1}{2}$ in. ($111\frac{1}{2} \times 39\cdot5$ cm.).

Inv.: 11716.

Prov.: Given by the Bibliothèque de l'Union Centrale des Arts Décoratifs, 1904.

Lit.: H. Defontaine, *Biennais, Nitot et Fils et les Epées de Napoléon*, in *Le Passepoil*, 1929, No. 3, fig. 5.

The first design for the sword is also in the Musée des Arts Décoratifs.

- 7 Design for a tripod-shaped wash-hand stand supporting a jug and basin, decorated with swans and dolphins. Plate 4.

Early XIX century.

Pen, heightened with red and yellow watercolour, $41\frac{3}{4} \times 24\frac{5}{8}$ in. ($106 \times 62\cdot5$ cm.).

Inscribed at bottom: *Dessin appartenant à Biennais orfèvre.*

Inv.: 10424.

Prov.: Given by M. Jules Maciet, 1902.

This design is one of a collection belonging to the library of the Arts Décoratifs, of original drawings for goldsmiths' work and furniture with bronze mounts coming from the studio of Biennais and attributed to Percier.

*An athénienne [lidded urn or bowl supported on a classical tripod adaptable either as a wash-hand basin, a plant stand, or a perfume burner] in root-cut elm and gilt-bronze, exhibited in the bedroom of the Petit Appartement de l'Empereur in the museum at the château of Fontainebleau, is directly inspired by this drawing. (Illustrated E. Hessling, *Le Mobilier du 1er Empire*, Berlin, n.d. pl. XXXVIII, fig. in centre.) The copper-gilt basin of this piece originally contained a jug of lilac-coloured porcelain with gold decoration, which has now disappeared.*

The basin and jug in this drawing can be compared to certain known pièces of goldsmiths' work, firstly those executed in 1803 by Biennais

forming part of the silver-gilt toilet set for the Empress Joséphine (see *Auguste Seiler, Napoléon 1er et L'Impératrice Joséphine, orfèvreries impériales, Lausanne, 1928, repr. p. 9.*); and secondly the jug made about 1810 for Stéphanie de Beauharnais (see no. 384 in the Maciet album in the *Bibliothèque des Arts Décoratifs*).

BOUCHER, François, fils (1736-81)

- 8 Design for a clock. Two young women, symbolizing the Hours, support a globe on which is seated a figure of Time, as an old man with a scythe.

c. 1770-80.

Black pencil, heightened with white; $19\frac{11}{16} \times 12\frac{3}{16}$ in. (50 × 31 cm.).

Inv.: 16445.

Prov.: Given by Emile Perrin, 1909.

Lit.: *Catalogue des differens objets de curiosités dans les sciences et les Arts qui composoient le cabinet de feu M. le Marquis de Ménars . . . dont la vente s'en fera vers la fin de Février 1782 en son Hôtel, Place des Victoires* (Lugt, No. 3373), No. 292; L. Metman, *La Collection Perrin au Musée des Arts Décoratifs*, in *Le Bulletin des Musées de France*, 1909, No. 3, pl. III; E. and J. de Goncourt, *L'Art du XVIIIe siècle*, Paris, 1881, vol. I, p. 302.

Attributed to

BOULLE, André-Charles (1642-1732)

- 9 Designs for furniture; wall lights and chests of drawers.

Early XVIII century.

Pen and sanguine, $26\frac{7}{8} \times 15\frac{1}{8}$ in. (68.3 × 40.5 cm.).

Inv.: 723A.

Prov.: Mombro Sale, February 1885.

Exhib.: *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (261).

- 10 Five designs for furniture (in one frame).

- i Ornamental pediment with the arms of France flanked by figures of Fame.
- ii Cabinet.

- iii Chest of drawers.
- iv Chest of drawers on legs.
- v Side-table.

Early XVIII century.

Pen and sanguine, $30\frac{11}{16} \times 22\frac{13}{16}$ in. (78×58 cm.).

Inv.: 723 (14) and 723 (16).

Prov.: Mombro Sale, February 1885.

11 Design for a cupboard.

Late XVII century.

Sanguine, $26 \times 20\frac{1}{2}$ in. (66×52 cm.).

Inv.: 724.

Prov.: Mombro Sale, February 1885.

Exhib.: *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (261).

CHALGRIN, Jean-François-Thérèse (1739-1811)

12 Design for an interior; two windows hung with pale green curtains, separated by a looking-glass above a side-table. The windows are flanked by panels with medallions and garlands of flowers.

1781.

Pen and wash, and watercolour, $13\frac{3}{8} \times 18\frac{1}{8}$ in. (34×46 cm.).

Inscribed top centre: *Sallon de Compagnie, côté des croisées*, and lower left: *par nous 1er architecte de Monsieur ce 16 Mars 1781 Chalgrin.*

Inv.: 23970.

Prov.: Houppe Bequest, 1923.

COCHIN, Charles-Nicolas (1715-90)

13 Three designs for buffet decorations.

1745.

Pen and wash, and watercolour, $18\frac{15}{16} \times 13\frac{3}{16}$ in. (48×33.5 cm.).

Inscribed below the top drawing: *Desseins des bufets du Bal de l'Hôtel de Ville.*

Inv.: 2244.

Prov.: Bérard collection in late XIX century; acquired 1886.

Exhib.: *Dessins de décoration et d'ornement des Maîtres anciens*, Paris, Musée des Arts Décoratifs, 1880 (75).

These designs were carried out for the celebrations held on the 23 and 26 February 1745 following the marriage of the Dauphin to the Infanta Maria-Theresa of Spain.

CORNEILLE, Jean-Baptiste (1646-95)

- 14 Design for the ceiling of a room in the château des Tuileries, decorated in the centre with a mythological subject, and with scenes from the story of Hercules in the coving.

Late XVII century.

Sanguine, $19\frac{11}{16} \times 14\frac{9}{16}$ in. (50 × 37 cm.).

Inv.: 8501.

Prov.: Destailleur Sale, Hôtel Drouot, 19 May 1896 (582).

This ceiling was destroyed when the Council chamber was built at the time of the First Empire.

DELAFOSSÉ, Jean-Charles (1734-89)

- 15 Three designs for beds.

Period of Louis XVI.

Black ink and watercolour, $12\frac{3}{8} \times 20\frac{1}{2}$ in. (31.5 × 52 cm.).

Inv.: 21562.

Prov.: Given by M. David-Weill, 1919.

Exhib.: *Donations de D. David-Weill aux Musées Français*, Paris, Orangerie, 1953 (705).

- 16 Two designs for a pulpit; front view and side view.

Period of Louis XVI.

Pen, $16\frac{1}{2} \times 15\frac{3}{4}$ in. (42 × 40 cm.).

Signed bottom left.

Inv.: 21615.

Prov.: Given by M. David-Weill, 1919.

Exhib.: *L'Art Français au XVIIIe siècle*, Copenhagen, Charlottenborg Palace, 1935 (554); *Donations de D. David-Weill aux Musées Français*, Paris, Orangerie, 1953 (705).

17 Two designs for altars.

Second half of the XVIII century.

Black ink and wash, $7\frac{1}{8} \times 6\frac{11}{16}$ in. (18×17 cm.) and $6\frac{11}{16} \times 6\frac{1}{8}$ in. (17×15.5 cm.).

Inv.: (Bib.) 21621 c. and 21621 d.

Prov.: Given by M. David-Weill, 1919.

18 Six designs for lecterns (on two sheets).

Period of Louis XVI.

Black ink, each $6\frac{1}{2} \times 11$ in. (16.5×28 cm.).

Inv.: (Bib.) 21613.

Prov.: Given by M. David-Weill, 1919.

19 Design for a funerary chapel with triangular pediment surmounted with cupolas, and entrance flanked by four ionic columns.

Period of Louis XVI.

Black ink and watercolour, $9\frac{1}{16} \times 11$ in. (23×28 cm.).

Inscribed bottom centre: *Chapelle des Morts*.

Inv.: (Bib.) 21602 b.

Prov.: Given by M. David-Weill, 1919.

20 Two designs for a funerary chapel: section of the mausoleum and plan of the cupola.

Period of Louis XVI.

Black ink and watercolour, $3\frac{3}{4} \times 11$ in. (9.5×28 cm.).

Inv.: (Bib.) 21589.

Prov.: Given by M. David-Weill, 1919.

DESRAIS, Claude-Louis (1746-1816)

21 Four designs for panels (in two frames).

1788.

Pen and wash, $19\frac{1}{8} \times 14\frac{9}{16}$ in. (48.5×37 cm.).

Signed and dated below: C. L. Desrais inv. 1788.

Inv.: 34669.

Prov.: Dégand Bequest, 1942.

These drawings of ornament are very similar to a set of six engravings of arabesques designed by Desrais in 1789 and engraved by J. Leroy.

DUGOURC, Jean-Demosthène (1749-1825)

22 Design for interior decoration, showing in section and in elevation, one side of a drawing-room with furniture, panelling and hangings.

Period of Louis XVI.

Watercolour and ink wash, $15\frac{3}{4} \times 13\frac{3}{8}$ in. (40×34 cm.).

Signed bottom left: J. D. Dugourc del.

Inv.: 19544.

Prov.: Acquired 1914.

FRENCH SCHOOL

23 Designs for side-tables made for the use of the duc d'Orléans at the Palais Royal.

Early XVIII century.

Pen and black ink wash, $28\frac{3}{8} \times 21\frac{1}{16}$ in. (72×53.5 cm.).

Inv.: 4492.

Prov.: Carré Sale, Hôtel Drouot, 5-7 June 1888 (246).

Lit.: Champeaux, vol. I, pl. 22; vol. VII, pl. 638.

24 Part of a design for a ceiling decoration, with marine motives and, in the lower part, the head of a satyr and two tritons.

Early XVIII century.

Sanguine heightened with black ink, $30\frac{1}{2} \times 17\frac{1}{8}$ in. (77.5×43.5 cm.).

Inv.: 8466.

Prov.: Destailleur Sale, Hôtel Drouot, 19 May 1896 (268).

- 25 Design for tapestry for the seat of a sofa. The ground is yellow woven in the centre with a landscape enclosed in a cartouche, and flanked by military trophies and animals. Border of lozenge pattern on a blue ground.

First half of the XVIII century.

Watercolour, heightened with body colour, $9\frac{1}{2} \times 25\frac{3}{8}$ in. (23.5×64 cm.).

Inv.: 18675 b.

Prov.: Acquired 1912.

Exhib.: *L'Art Français au XVIIIe siècle*, Copenhagen, Charlottenborg Palace, 1935 (553).

- 26 Designs for a wall panel and a sofa, the panel decorated with palms and garlands of flowers and birds. The back of the eight-legged sofa is decorated with garlands.

Second quarter of the XVIII century.

Black ink and wash with yellow watercolour, $17\frac{3}{4} \times 13\frac{3}{4}$ in. (45×35 cm.).

Inv.: 363.

Prov.: Given by M. Maciet, 1880.

- 27 Two designs for plates with scalloped edges. One is decorated with a bunch of flowers in the middle and with a ribbon twining around a gold line on the border; the other has bunches of flowers in the centre and round the border.

Second half of the XVIII century.

Watercolour, each drawing $11\frac{7}{16} \times 10\frac{15}{16}$ in. (29×27.8 cm.).

Inv.: 19334 a and b.

Prov.: Given by M. Albert Bouasse-Lebel, 1913.

- 28 Design for vertical wall panels on which the five parts of the world are represented.

Late XVIII century.

Pen and sepia, $21\frac{1}{4} \times 12\frac{3}{16}$ in. (54×31 cm.).

Inv.: 8477.

Prov.: Destailleur Sale, Hôtel Drouot, 19 May 1896 (307).

Lit.: Champeaux, vol. IX, pl. 847.

- 29^b Design for a side-table, surmounted by a clock and two candlesticks.

Second half of the XVIII century.

Black ink and watercolour, 11 × 11 in. (28 × 28 cm.).

Inv.: 21963.

Prov.: Beurdeley Sale, Hôtel Drouot, 31 May 1920 (76).

- 30 Interior decoration for one wall of a drawing-room of the period of Louis XVI; in the middle a sofa with a looking glass above and windows on either side framed by two columns.

Late XVIII century.

Pen and black ink wash, 11 × 13½ in. (28 × 34 cm.).

Inv.: PE 378.

Prov.: Peyre Bequest, 1904.

Lit.: Deshairs, pl. III, fig. 4.

- 31 Design for one wall of a drawing-room of the period of Louis XVI with three windows divided by four panels of different design; two decorated with statues of musicians, the others with carved ornaments of arabesques enclosing medallions.

Late XVIII century.

Pen and black ink wash, 8½ × 13½ in. (22 × 35 cm.).

Inv.: PE 380.

Prov.: Peyre Bequest 1904.

Lit.: Deshairs, pl. IV, fig. 6.

- 32 Design for the interior of a drawing-room. Grey panelling and walls hung with green damask. Various pieces of furniture; gilded side-table, harpsichord and two tables bearing musical instruments and candlesticks etc.

Second half of the XVIII century.

Pen and watercolour, 13½ × 16½ in. (35 × 42 cm.).

Inv.: 18379.

Prov.: Acquired 1911:

33 Design for a front for J. Teissier's perfume shop 'La Cloche d'Or'

First Empire period.

Watercolour, $14\frac{3}{8} \times 16\frac{3}{8}$ in. (36×41.5).

Inv.: 17012.

Prov.: Given by M. Maciet, 1910.

Lit.: *Collection des Maisons de Commerce de Paris et des Intérieurs les mieux décorés* (album of engravings by Mixelle preserved at the Bibliothèque Nationale); H. Lefuel, *Boutiques Parisiennes du 1er Empire*, Paris, 1926, p. 12.

This design was used for the engraving now in the Cabinet des Estampes, Bibliothèque Nationale. Teissier's shop was at 51 rue de la Loi (now rue de Richelieu), Paris.

34 Six designs for carpets (in two frames).

Early XIX century.

Watercolour, $31\frac{1}{8} \times 33\frac{1}{8}$ in. (79×84 cm.).

Inv.: 16043, 16044.

Prov.: Acquired 1909.

35 Three designs for interior decoration, with arabesques on a green ground, divided by pilasters on a red ground.

c. 1800.

Watercolour, $28\frac{1}{4} \times 24$ in. (73×61 cm.).

Inv.: 31470.

Prov.: Given by M. David-Weill, 1934.

Exhib.: *Donations de D. David-Weill aux Musées Français*, Paris, Orangerie, 1953 (721).

FORTY, Jean-Jacques (1744-1800)

36 Design for an oval vegetable dish, with fluted decoration; the knob of the lid in the shape of a basket of flowers.

Second half of XVIII century.

Black ink and sepia, $7\frac{1}{8} \times 9\frac{7}{8}$ in. (18×24 cm.).

Inv.: 19651.

Prov.: André Sale, Hôtel Drouot, 18-19 May, 1914 (50).

GOUTHIERE, Pierre (1732-1813 or 1814)

- 37 Design for a candelabrum; a faun supports the stem which terminates in a thyrsus.

Louis XVI period.

Pen and sepia, $20\frac{1}{2} \times 9\frac{7}{8}$ in. (52×25 cm.).

Inv.: 5224 b.

Prov.: Lacroix Sale, Paris, 14 December 1889.

Lit.: Deshairs, pl. L, fig. 118; *Les Nouvelles Collections de l'Union Centrale des Arts Décoratifs*, Paris, n.d., 1st series, repr. pl. 69.

Attributed to

JULLIOT, Philippe-François, *fils*

- 38 Design for a piece of furniture, decorated with bronze, partly gilt and partly patinated green, inset with plaques of *pietra dura*. Plate 3.

1784.

Pen and watercolour, $9\frac{7}{8} \times 22\frac{7}{8}$ in. (25×58 cm.).

Inscribed at bottom: *Ce dessin a été fait pour . . . / en datte du 7 Septembre 1784 / Sous la direction de P. F. Julliot fils.*

Inv.: 25180.

Prov.: Given by M. Hector Lefuel, 1926.

Lit.: Å. Setterwall, *Some Louis XVI Furniture decorated with pietre dure Reliefs*, in the *Burlington Magazine*, vol. CI, December, 1959, p. 425, repr.

In the article quoted above Mr. Setterwall has shown that this piece of furniture, intended to be made up from fragments of Louis XIV pietra dura discarded from the garde-meuble royale, was in fact never executed. The component parts were adapted to various other pieces of furniture, some of which are now in the English Royal Collection at Buckingham Palace, and others in the Swedish Royal Collection.

The draughtsman was either Ph.-F. Julliot fils or someone employed by him. Julliot fils, like his father, was one of the best-known marchands-merciers in Paris. His shop, Le Curieux des Indes, was at the corner of the rue du Four and the rue Saint-Honoré. He seems still to have been alive in 1809.

LAJOUE, Jacques de (1686-1761)

- 39 Design for a garden decoration: a trellised porch, the right-hand side made up of arcades supported by pilasters joining a pavilion with a tall pediment; at the left is a balustrade supporting vases of flowers.

Watercolour, $10\frac{5}{8} \times 15\frac{3}{8}$ in. (27 × 39 cm.).

Inv.: 6385.

Prov.: Destailleur Coll.; Bérard Sale, Hôtel Drouot, 21-25 February 1891 (524).

Lit.: Champeaux, vol. III, pl. 288; *Les Nouvelles Collections de l'Union Centrale des Arts Décoratifs*, Paris, n.d., 5th series, pl. 114; Mlle Bataille, *Catalogue de l'Œuvre de Lajoue*, in Dimier, vol. II, p. 356 (8).

Exhib.: *Dessins de décoration et d'ornement de Maîtres anciens*, Paris, Musée des Arts Décoratifs, 1880 (204); *L'Art Français au XVIIIe siècle*, Copenhagen, Charlottenborg Palace, 1935 (560). *The Art of the Garden in France*, Rotterdam, Boymans Museum, 1948 (202).

LA RUE, Louis-Félix de (1731-65)

- 40 Four designs for baluster-shaped vases with handles in the form of sirens, cupids, dragons and lions' pelts.

Second half of XVIII century.

Pencil, black ink and wash, $20\frac{1}{2} \times 15\frac{3}{4}$ in. (52 × 40 cm.).

Inv.: 20828.

Prov.: Given by M. David-Weill, 1917.

Exhib.: *Donations de D. David-Weill aux Musées Français*, Paris, Orangerie, 1953 (706).

- 41 Four designs for baluster-shaped vases decorated with cupids, tritons and shell-fish, children being crushed by snakes and roaring lions.

Second half of XVIII century.

Pencil, black ink and wash, $21\frac{5}{8} \times 15\frac{3}{4}$ in. (55 × 40 cm.).

Inv.: 20829.

Prov.: Given by M. David-Weill, 1917.

Exhib.: *Donations de D. David-Weill aux Musées Français*, Paris, Orangerie, 1953 (707); *Schönheit des 18 Jahrhunderts*, Zürich, Kunsthhaus, 1955 (175).

LE BRUN, Charles (1619-90)

- 42 Two designs for the decoration of two of the pavilions at Marly-le-Roy. The motifs are allegorical and relate to signs of the zodiac and antique deities. The right hand façade bears a medallion representing Saturn, the left children playing in a landscape. *Plate 7.*

Late xvii century.

Pen and black ink wash, $21\frac{7}{8} \times 35\frac{7}{8}$ in. (53 × 90 cm.).

Inv.: 2332 and 2333.

Prov.: Given by M. Botholier-Lasquin, 1886.

Lit.: C. Piton, *Marly-le-Roi*, Paris, 1904, p. 194; L. Hauteœur, *L'Architecture classique en France*, Paris, 1943-53, vol. II, *La règne de Louis XIV*, p. 570, note 1.

Exhib.: *Demeures royales disparues*, Sceaux, Musée de l'Île de France, 1950.

The château of Marly consisted of a central pavilion for the King (begun in 1679 by J. H. Mansart) and twelve pavilions for the use of the Court. Other studies, some of which bear the inscription 'Resolu ce 21 Mars 1683, Louvois' are in the possession of the Louvre and the Musée des Arts Décoratifs.

Attributed to

MEISSONNIER, Juste-Aurèle (1675-1750)

- 43 Table centre with four candle branches.

Second quarter of the xviii century.

Sanguine, $22\frac{7}{8} \times 27\frac{9}{8}$ in. (57 × 70 cm.).

Inv.: 9623.

Prov.: Acquired 1901.

Lit.: *Les Nouvelles Collections de l'Union des Arts Décoratifs*, Paris, n.d., 1st series, pl.8.

Attributed to

MEUNIER, Philippe

- 44 Design for the façade of a pavilion with three entrances, covered with trellis-work painted green.

Mid XVIII century.

Pen and watercolour, $7\frac{5}{8} \times 12\frac{1}{8}$ in. (19.4 × 32.5 cm.).

Inv.: 32197.

Prov.: Acquired 1934.

The artist is perhaps Philippe Meunier (1655-1734) by whom there is an architectural landscape in the Louvre, Cabinet des Dessins (J. Guiffrey, P. Marcel and G. Rouchès, L'Inventaire Général des Dessins du Musée du Louvre et du Musée de Versailles. Ecole Française, Paris, 1928, vol. X, repr.).

MOREAU, Jean-Michel (called MOREAU LE JEUNE) (1741-1814)

- 45 Design for panel decoration with arabesques, flaming urns and garlands of flowers.

Louis XVI period.

Watercolour, $5\frac{7}{8} \times 11\frac{1}{8}$ in. (15 × 30 cm.).

Inv.: 3905.

Prov.: Techner Sale, December 1887.

Lit.: Deshairs, pl. XXIII, fig. 49.

Engraved by Guyot.

OPPENORT, Gilles-Marie (1672-1742)

- 46 Design for a lectern.

Second quarter of XVIII century.

Sepia wash, $21\frac{1}{8} \times 10\frac{5}{8}$ in. (53.5 × 27 cm.).

Inv.: 4005.

Prov.: Given by M. Maciet, 1887.

Attributed to

OPPENORT, Gilles-Marie

- 47 Four designs for military trophies (in two frames).

c. 1735.

Three in sanguine, one in black chalk, $19\frac{1}{8} \times 16\frac{1}{8}$ in. (50 × 43 cm.).

$20 \times 14\frac{1}{2}$ in. (51 × 37 cm.).

Inv.: 6363 and 6366.

Prov.: Bérard Sale, Hôtel Drouot, 21-25 February 1891 (88, 89).

Lit.: Deshairs, pl. XV, figs. 28 and 29.

- 48 Design for a long-case clock. Three cupids surround the dial; the case is decorated with a female figure, an animal's head and scrolls.

First half of the XVIII century.

Sanguine, $21\frac{1}{4} \times 12\frac{3}{8}$ in. (54×31 cm.).

Inv.: 8490.

Prov.: Destailleur Sale, Hôtel Drouot, 19 May 1896 (466).

Lit.: L. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris, 1953, vol. 6, p. 434.

Exhib.: *L'Art Français au XVIIIe siècle*, Copenhagen, Charlottenborg Palace, 1935 (563); *Chefs-d'œuvre de l'horlogerie*, Paris, Musée du Conservatoire des Arts et Métiers, 1949 (559).

Attributed to

PERRAULT, Claude (1613-78)

- 49 Section of the upper part and first project for the ceiling of the colonnade of the Louvre.

Late XVII century.

Pen and wash, $15\frac{9}{16} \times 10\frac{5}{8}$ in. (39.5×27 cm.).

Inv.: (Bib.) 7332.

Lit.: L. Hauteœur, *L'Auteur de la Colonnade du Louvre*, in *La Gazette des Beaux-Arts*, vol. IX, 5th period, p. 151-68.

The colonnade, which was begun in 1667, was the work of three architects: Le Vau, Le Brun and Perrault. The latter presented the designs to the King as early as 1664.

There is a similar drawing in the National Archives (of 1667) for the northern pavilion, which is reproduced in L. Hauteœur, Le Louvre et les Tuileries de Louis XIV, Paris, 1927, pl. XLI.

PILLEMENT, Jean (1728-1808)

- 50 Flowers.

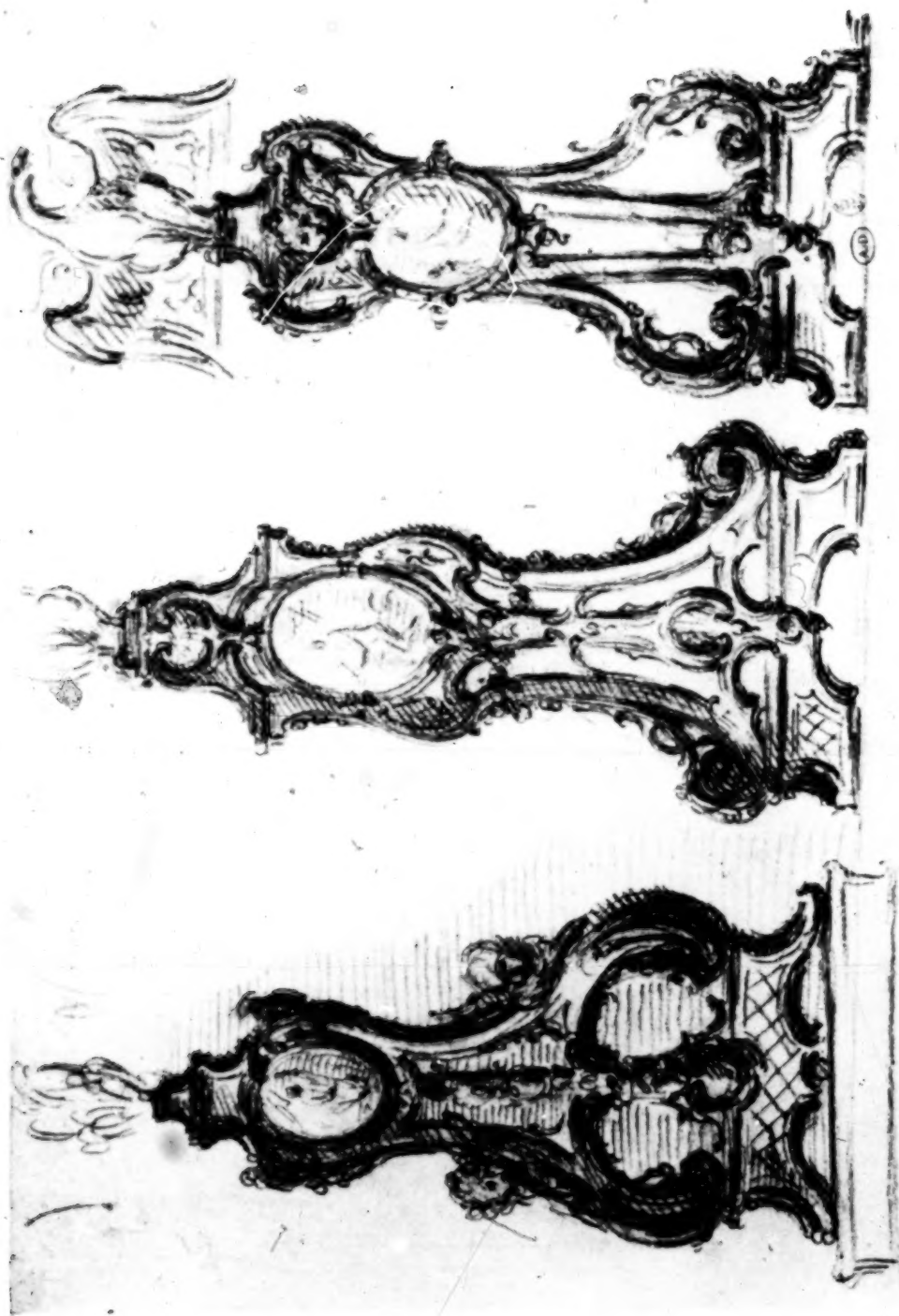
Mid XVIII century.

Pencil on grey paper, $17\frac{13}{16} \times 11$ in. (45.5×28 cm.).

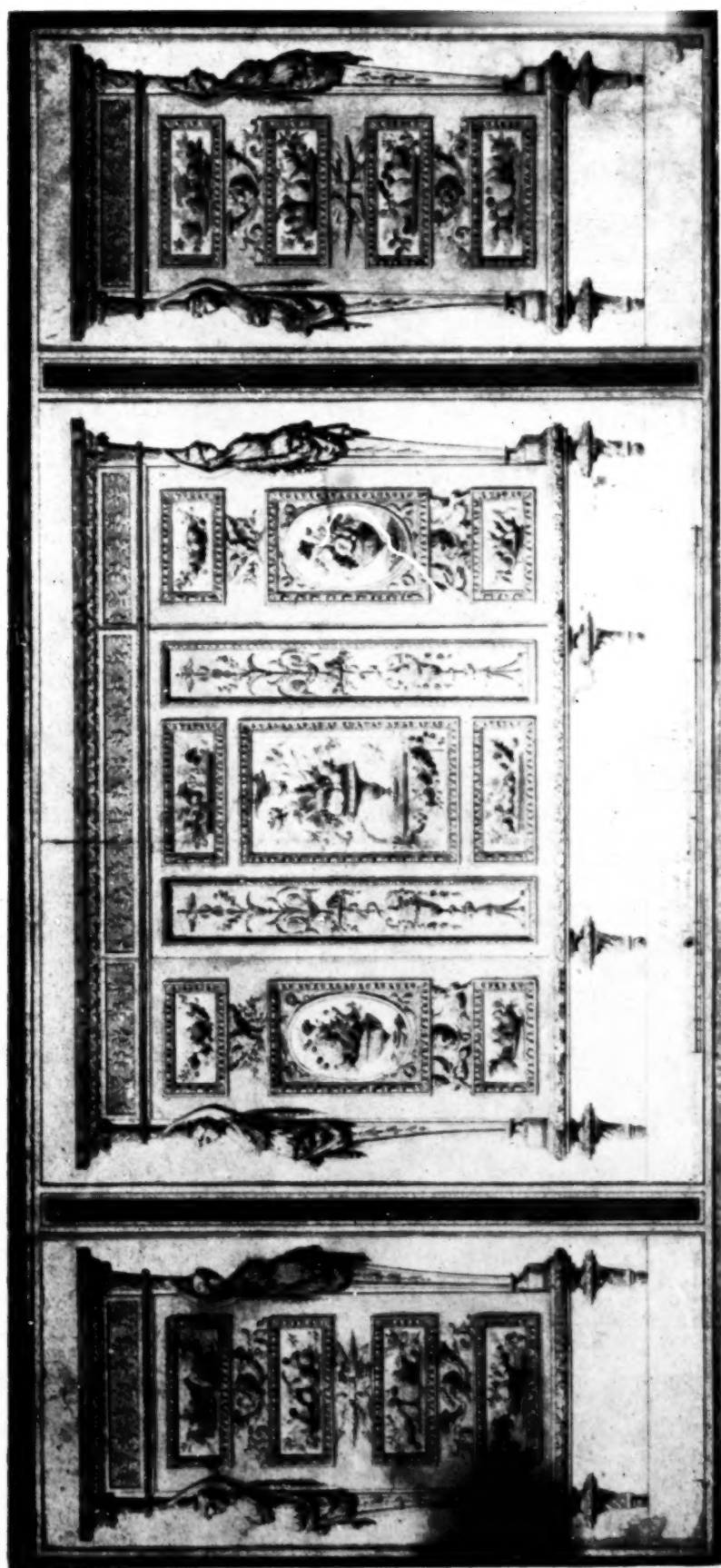
Inv.: (Bib.) 3236.



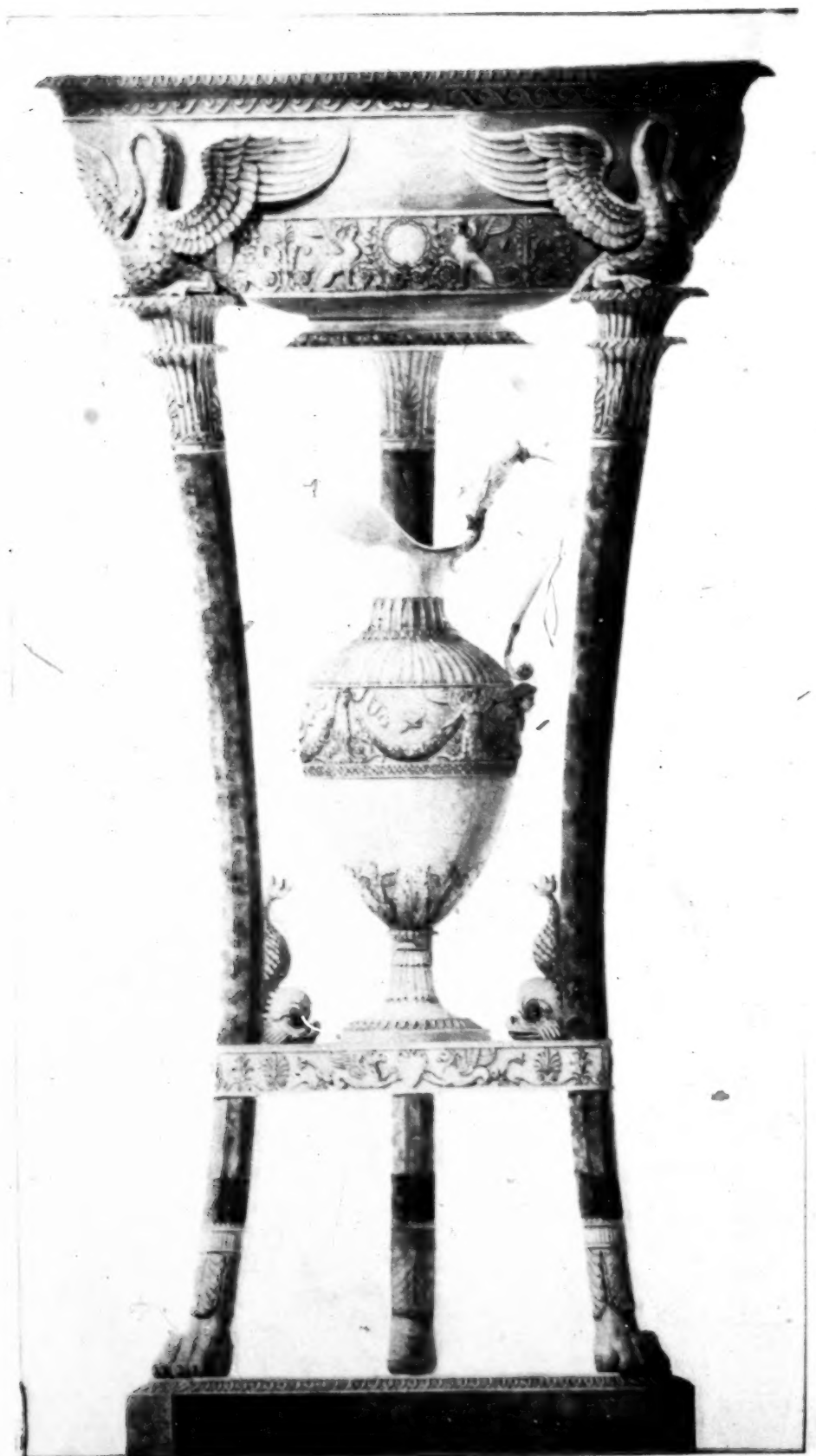
I. M. JACQUES
Cartoon for
tapestry (No. 91)



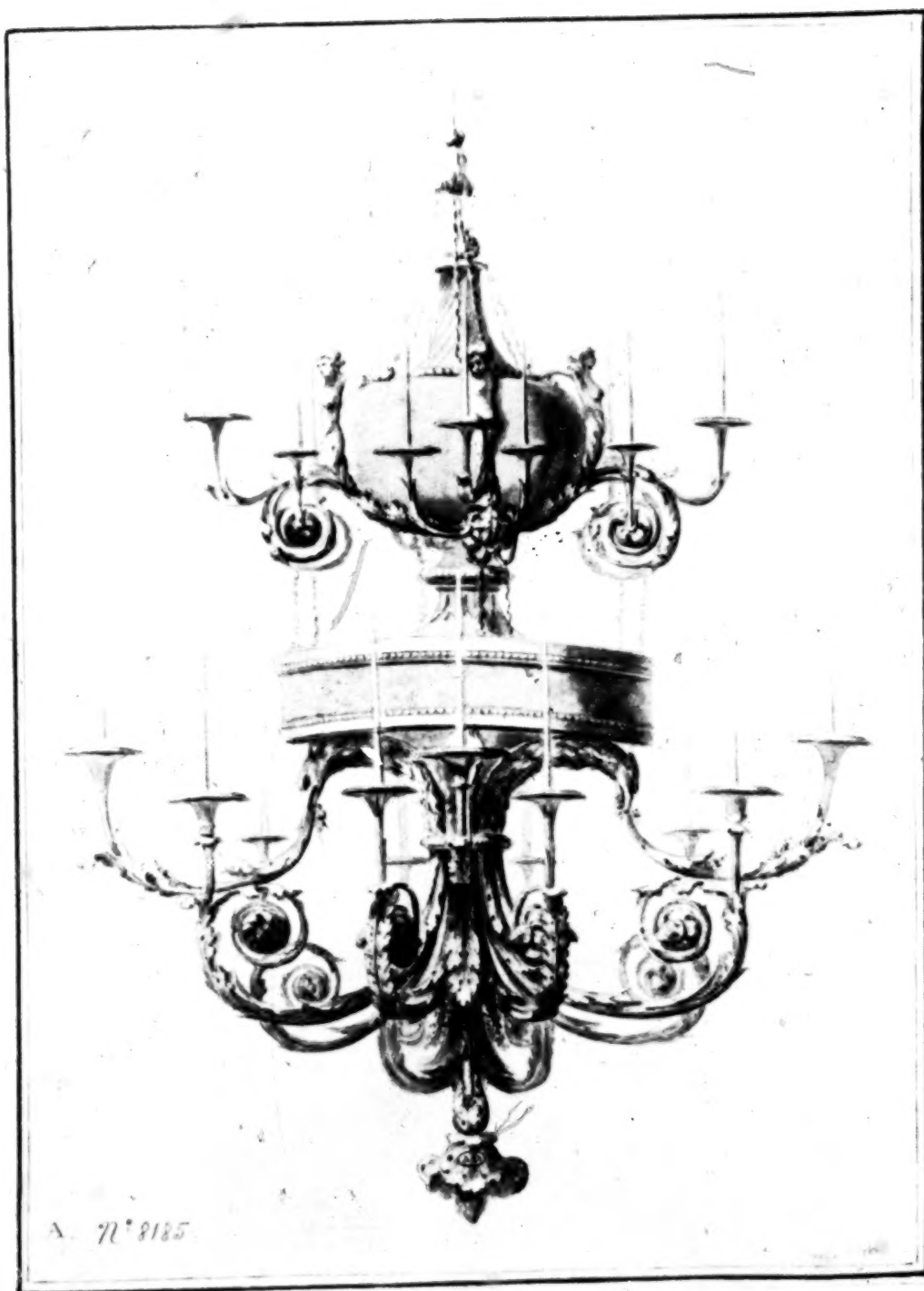
2. N. PINEAU
Three designs for
lecterns (No. 63)



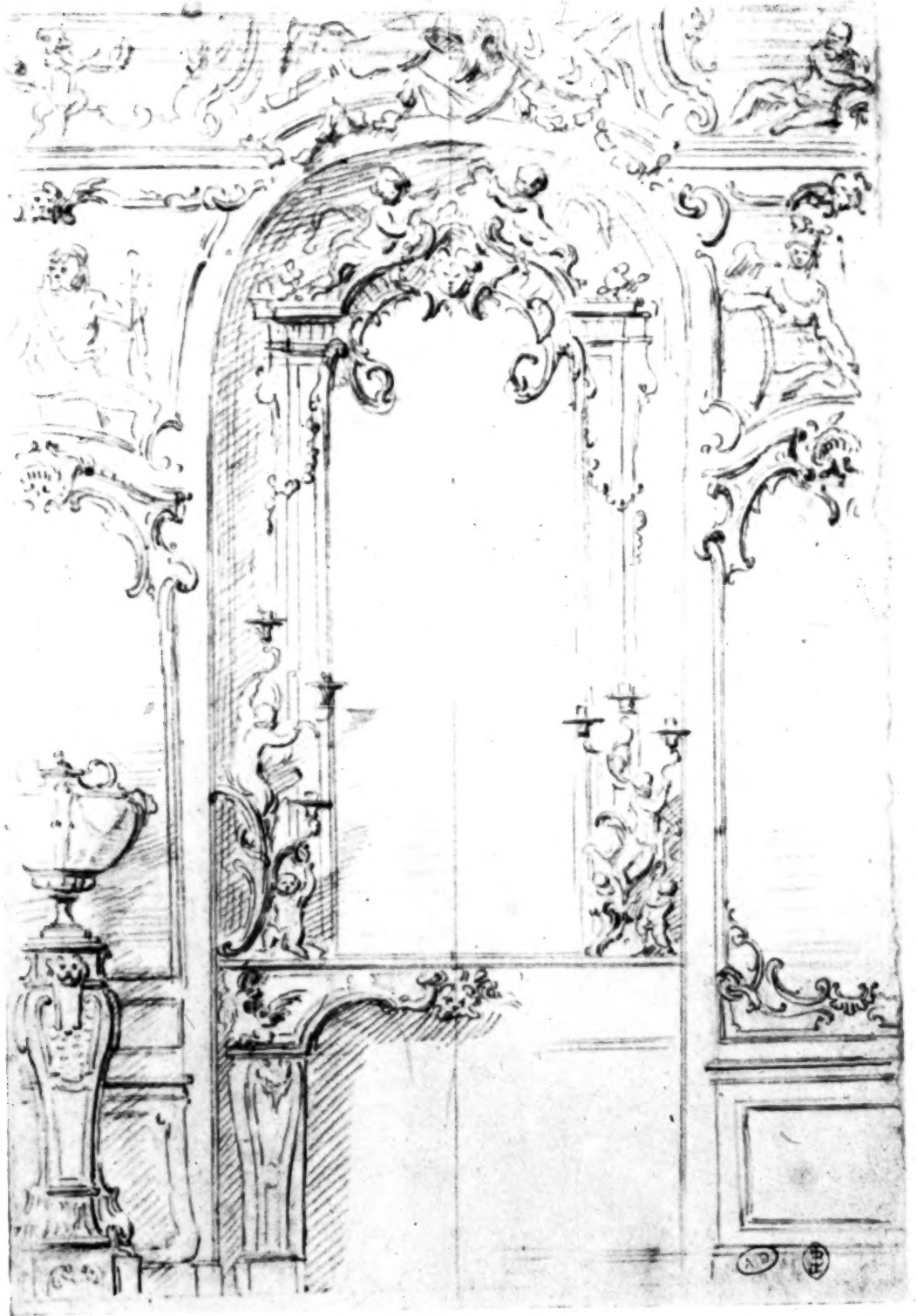
3. P.-F. JULLIOT Design for a piece of furniture (No. 38)



4. M.-G. BIENNAIS Design for a wash-hand stand (No. 7)



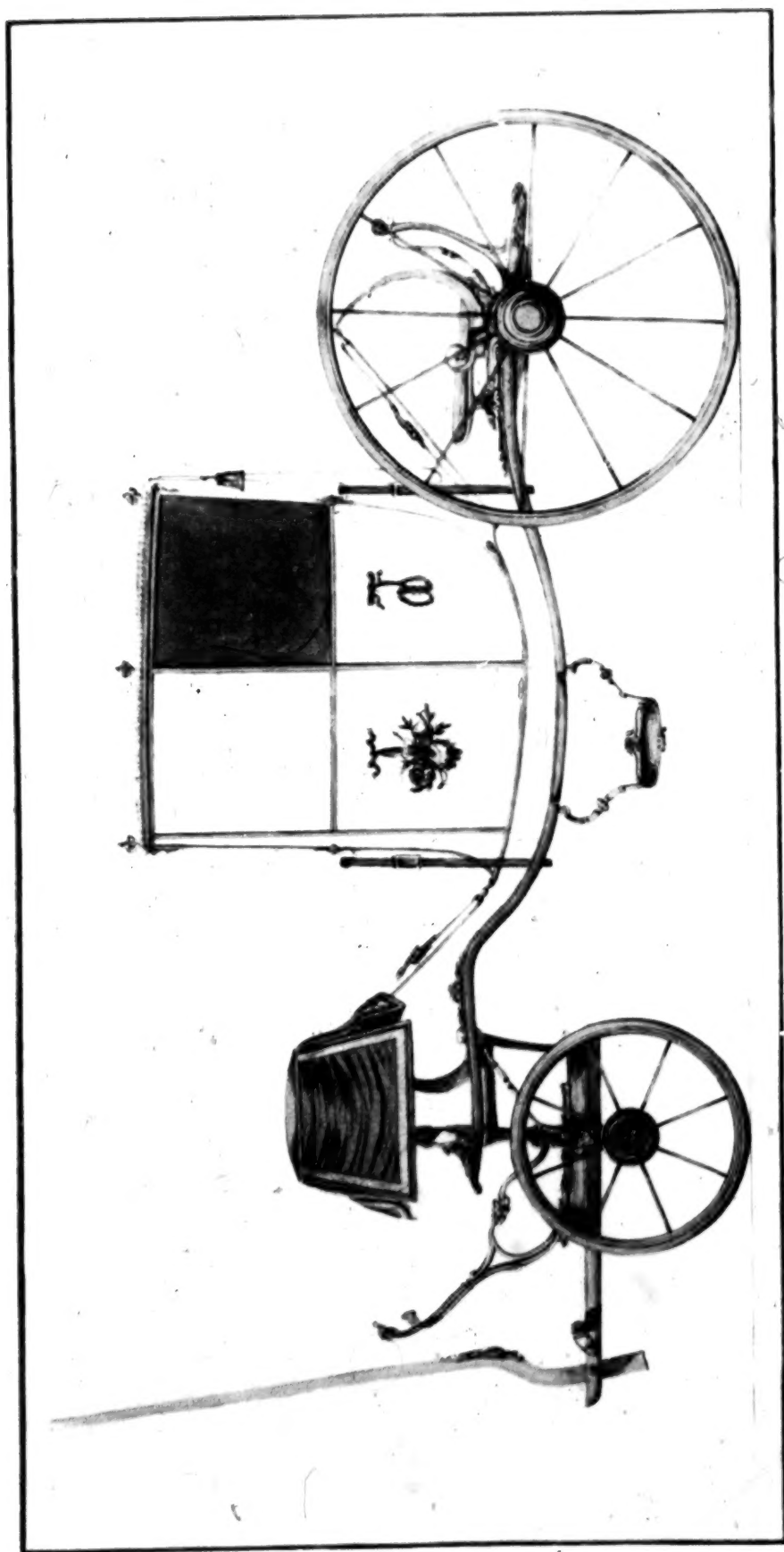
5. P.-P. THOMIRE Design for a chandelier (No. 84)



6. N. PINEAU Design for the decoration of a drawing-room (No. 60)



7. C. LE BRUN Design for a pavilion at Marly-le-Roy (No. 42)



8. J.-E. TAUZIN Design for a coach (No. 81)

PINEAU, Nicolas (1684-1754)

- 51 Four designs (in two frames) for woodwork panels, decorated with trophies symbolizing the four Seasons.

Second quarter of the XVIII century.

Black chalk, heightened with sanguine, each $33\frac{1}{2} \times 30\frac{3}{4}$ in. (85×78 cm.).

Inv.: 29105 and 29106.

Prov.: Emile Biais Collection; acquired 1907.

Lit.: L. Deshairs, *Dessins originaux des Maîtres Décorateurs, Les dessins du Musée et de la Bibliothèque des Arts Décoratifs . . . XVIIIe siècle . . . Nicolas et Dominique Pineau*, Paris, [1911], pl. LXVIII, figs. 137-9; G. Huard, *Catalogue de l'Œuvre de Pineau Père*, in Dimier, vol. I, p. 348 (137).

Exhib.: *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (131).

- 52 Design for a table centre on a scalloped base; a large decorative urn in the centre flanked by candle holders. At the ends, figures of Atlas supporting a globe on which rests the double-headed eagle surmounted by the Imperial Russian crown.

c. 1720.

Wash drawing on a rose-tinted ground, $39 \times 48\frac{3}{4}$ in. (99×124 cm.).

Signed bottom right: *Pineau fecit.*

Inv.: 29148.

Prov. Emile Biais Coll.; acquired 1907.

Lit.: E. Biais, *Nicolas Pineau*, in *La Réunion des Sociétés des Beaux Arts des Départements*, Paris, 1899, p. 385; L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pls. XCIII and XCIV, fig. 204; D. Roche, *Les Dessins de Pineau pour la Russie*, St. Petersburg, 1913, p. 4, repr.

This table centre must have been made soon after the arrival of Pineau in Russia, for Catherine I, wife of Peter the Great. In fact the urn bears the sign of the bull surmounted by the date 5, recalling the birth date of Catherine of Russia (5 April).

- 53 Three designs for chests of drawers (on a single sheet). Intended to be executed in European lacquer in the Chinese taste with gilt bronze mounts.

Second quarter of the XVIII century.

Pencil, $22\frac{7}{16} \times 14\frac{13}{16}$ in. (57×38 cm.).

Inv.: 29128.

Prov.: Emile Biais Coll.

Lit.: E. Biais, *Les Pineau, sculpteurs dessinateurs des bâtiments du Roy, Graveurs Architectes 1652-1886* . . . for the Société des Bibliophiles Français, Paris, 1892, repr. pp. 60 and 61; L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. LXXIX, figs. 166-168; G. Huard, *Catalogue de l'Œuvre de Pineau Père*, in Dimier, vol. I, p. 346 (82).

Perhaps intended for the same room as the panelling in the Chinese taste reproduced in Deshairs, op. cit., pl. XLVII, figs. 92-96.

- 54 Designs for the supports of the balcony of a shop, 'Le Lion d'Or' (two sheets in one frame).

Second quarter of the XVIII century.

Sanguine, $18\frac{1}{8} \times 23\frac{5}{8}$ in. (46×60 cm.).

Inv.: 29136.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pls. II and III, figs. 2-5.

- 55 Two designs for lanterns made for the Court of Russia and decorated with double-headed eagles.

c. 1720-25.

Sanguine, $17\frac{5}{16} \times 16\frac{1}{16}$ in. (44×43 cm.).

Inv.: 29093.

Prov.: Emile Biais Coll.

Lit.: E. Biais, op. cit., *Les Pineau*, repr. p. 20; L. Metman, *Une Collection de Dessins des Pineau au Musée des Arts Décoratifs*, in *Le Bulletin des Musées de France*, 1908, No. 5, pl. XIV; L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. XCV, figs. 205, 206; D. Roche, *Les Dessins de Pineau pour la Russie*, St. Petersburg, 1913, repr.; G. Huard, *Catalogue de l'Œuvre de Pineau Père*, in Dimier, vol. I, p. 346 (102); L. Réau, *L'Histoire de l'Expansion de l'Art Français*, vol. IV, *le monde Slave et l'Orient*, Paris, 1924, p. 88, pl. 7. Exhib.: *L'Art français et l'Europe aux XVII et XVIII siècles*, Paris, Orangerie, 1958 (90).

56 Design for a balcony support decorated with a winged female bust.

1720-30.

Sanguine, $11 \times 8\frac{7}{16}$ in. (28×21.5 cm.).

Inv.: (Bib.) 29184.

Prov.: E. Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. IV, fig. 6.

Deshairs (op. cit.) points out the similarity between this design and one of the carved wood consoles of the Japanese cabinet, known as the 'lacquer cabinet' at Peterhof reproduced in Les Trésors d'Art en Russie, Paris, 1902, Vol. II, pl. 90.

57 Design for a balcony support decorated with a grotesque mask and a rococo shell.

1720-23.

Sanguine, $9\frac{7}{16} \times 7\frac{1}{16}$ in. (24×18 cm.).

Inv.: (Bib.) 8545 (64).

Prov.: Baron Pichon Sale, Hôtel Drouot, 17-21 May 1897 (103).

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. IV, fig. 7.

58 Motive for interior decoration; horn of plenty from which spills fruit and flowers.

1720-30.

Sepia, $20\frac{1}{16} \times 12$ in. (51×30.5 cm.).

Inv.: (Bib.) 8545 (76).

Prov.: Baron Pichon Sale, Hôtel Drouot, 17-21 May 1897 (103).

59 Design for a pediment decorated with a rococo shell.

1720-30.

Sanguine, $16\frac{1}{8} \times 20\frac{1}{8}$ in. (41×52 cm.).

Inscribed: *Pour Mr. dufort.*

Inv.: (Bib.) 8545 (13).

Prov.: Baron Pichon Sale, Hôtel Drouot, 17-21 May 1897 (103).

Lit.: E. Biais, op cit., *Les Pineau*, p. 160; *Champeaux*, vol. X, pl. 948.

Probably carried out for Grimod Dufort, brother of Grimod de la Reynière, who became a fermier-général in 1721. He bought and extensively redecorated the Hôtel Chamillart.

- 60 Design for the decoration of a drawing-room: the chimney-piece wall, surmounted by a looking glass with two candelabra on the shelf. Alternative decoration for panelling; to the left a vase on a pedestal.

Plate 6.

c. 1730.

Black chalk, $12\frac{3}{8} \times 7\frac{1}{8}$ in. (31×19.5 cm.).

Inv.: (Bib.) 29186.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, *Les Dessins de Nicolas et Dominique Pineau au Musée des Arts Décoratifs*, in *Le Bulletin des Musées de France*, 1911, pl. VIII, pp. 24-28; L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. XXVI, fig. 56.

Many sections of this drawing appear in an engraving published by Jean Mariette, Architecture Française, Paris, 1927, vol. III, with the note: 'decoration d'un riche lambris, propre pour une Galerie.'

- 61 Two designs showing a garden with cascades, urns and sculptured groups.

First half of the reign of Louis XV.

Pen, $8\frac{1}{4} \times 13\frac{3}{8}$ in. (21×33.5 cm.); $8\frac{1}{4} \times 13$ in. (21×33 cm.).

Inv.: (Bib.) 29185.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. XVI, figs. 33 and 34.

- 62 Design for an altar dedicated to St. Louis de Gonzague (?), bearing the letters SL. A statue of the saint, standing holding a cross, with above, a medallion of the Virgin and Child Jesus, supported by angels.

Second quarter of the XVIII century.

Sanguine, $13\frac{1}{4} \times 11\frac{1}{8}$ in. (35×30 cm.).

Inv.: (Bib.) 29183.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, No. 111 in the catalogue of unpublished drawings.

63 Three designs for lecterns, decorated with figures of the evangelists in medallions. Plate 2.

Second quarter of the XVIII century.

Sanguine and black chalk, $9\frac{1}{2} \times 13\frac{3}{4}$ in. (23.5×35 cm.).

Inv.: (Bib.) 29191.

Prov.: Emile Biais Coll.

Lit.: E. Biais, op. cit., *Les Pineau*, repr. p. 41; L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. LXXXVI, figs. 182, 184, 186.

These drawings may be compared with a design for a lectern by Antoine Vassé, engraved by Cochin fils.

64 Design for ornaments for ceiling covings of rococo arabesques.

Second quarter of the XVIII century.

Sanguine, $10\frac{5}{8} \times 17\frac{5}{16}$ in. (27×44 cm.).

Inv.: (Bib.) 29188.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. LXI, fig. 121.

65 Two designs for interior decoration, prepared for Monsieur Bouret.

i. Over-door decorated with trophies, hunting horn etc.

Pen, $7\frac{1}{8} \times 9\frac{1}{16}$ in. (18×23 cm.).

Inscribed: *pour la Salle à manger de Mr. Bouret au dessus de Porte à Croix fontaine.*

ii. Pilaster and over-door, decorated with hunting trophies, horn, gun and game.

Pen, $11\frac{13}{16} \times 9\frac{7}{8}$ in. (30×25 cm.).

Mid XVIII century.

Inv.: (Bib.) 29187.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. L, figs. 98 and 100; J. A. Dulaure, *Nouvelle description des environs de Paris* . . ., 2nd edition, 1787, vol. I, pp. 137-38; Georges Huard, *Catalogue de l'Œuvre de Pineau-Père*, in Dimier, vol. I, p. 346 (89).

The château de Croix Fontaine, on the edge of the forest of Sénart, was decorated by Tassard and Pineau, under the direction of Le Carpentier (1709-73). Louis XV went there for the first time on 31 August 1759. The owner of the château, Etienne-Michel Bourët (1710-78), was trésorier général and fermier général and administrateur des postes, as well as a great patron of the arts.

PINEAU, Dominique (1718-86)

66 Three drawings for pedestals. Engraved by Huquier in 1756.

i. Decorated with a shell below the top.

Pen and ink, h. $7\frac{7}{16}$ in. (18.8 cm.).

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. XCI, fig. 198; *Les Interieurs, meubles etc. . . . de Pineau, Prieur, Ranson*, Paris, engraving repr. pl. 41.

ii. Base with triton and siren reclining on a large shell.

Pen and ink, h. $6\frac{1}{2}$ in. (16.6 cm.).

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. XCI, fig. 197; E. Biais, op. cit., *Les Pineau*, engraving hors texte No. 5, *Les Interieurs, meubles etc. . . . de Pineau, Prieur, Ranson*, Paris, engraving repr. pl. 42.

iii. Decorated, in the middle, with the head of a man, in profile to the left.

Pen and ink, h. $7\frac{7}{8}$ in. (19.4 cm.).

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. XCI, fig. 199; *Les Interieurs, meubles etc. . . . de Pineau, Prieur, Ranson*, Paris, engraving pl. 56.

Inv.: 29181.

Prov.: Emile Biais Coll.

- 67 Two juxtaposed designs for a title-page: oval cartouche decorated with rococo motives, lattice-work and foliage.

Mid XVIII century.

Sanguine and black ink, $12\frac{5}{8} \times 8\frac{1}{8}$ in. (32×20.5 cm.).

Inv.: (Bib.) 29189.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, No. 235 in catalogue of unpublished drawings.

- 68 Two designs.

- i. A shell surmounted by a mask in a niche.

Pen, $8\frac{7}{8} \times 12\frac{1}{8}$ in. (22.5×32.5 cm.).

- ii. Medallions decorated with rococo motives.

Pen, $8\frac{1}{4} \times 8\frac{1}{4}$ in. (21×21.5 cm.).

Third quarter of the XVIII century.

Inv.: (Bib.) 29182.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, Nos. 76 and 77 in catalogue of unpublished drawings.

- 69 Two designs for interior decoration in Louis XVI style (on one sheet).

- i. Panel with a mirror framed by two doors.
ii. Alcove with mirror and sofa of Louis XV design.

c. 1774.

Sepia (the mirrors with a pale green colour wash), $10 \times 18\frac{1}{8}$ in. (25.5×47.5 cm.).

Inv.: (Bib.) 29190.

Prov.: Emile Biais Coll.

Lit.: L. Deshairs, op. cit., *Nicolas et Dominique Pineau*, pl. LXXIV, fig. 150.

PRIEUR, Louis, *fils* (1759-95)

- 70 Design for a wall-light with six branches: a cupid balancing a basket of flowers on his head, holding in each hand a horn of plenty supporting three candles.

Period of Louis XVI.

Pen and sepia wash, $12\frac{3}{16} \times 8\frac{1}{4}$ in. (31×21 cm.).

Inscribed vertically left: *23 pouces de hauteur*, and below centre, *14 pouces de largeur no 1er.*

Inv.: (Bib.) 8522.

Prov.: Acquired 1896.

Lit.: Deshairs, pl. XLVII, fig. 110.

- 71 Design for a six-branched chandelier decorated with holly leaves. The central part in the form of a fasces is surrounded with flags, surmounted by the eagle of Austria with wings spread.

Period of Louis XVI.

Pen and sepia wash, $12\frac{3}{16} \times 8\frac{1}{4}$ in. (31×21 cm.).

Inscribed bottom left: *3 pieds de hauteur*, and centre, *no 15.*

Inv.: (Bib.) 8420.

Prov.: Acquired 1896.

Lit.: Champeaux, vol. X, pl. 879 (left); Deshairs, pl. XLVI, fig. 108.

This was perhaps a design made for the bronze-founder Parguez.

- 72 Side-table resting on four supports surmounted by female busts. On the top two cherubs hold up a cartouche with the monogram of Louis XVI; below the double-headed eagle of Austria.

Period of Louis XVI.

Pen and watercolour, $8\frac{1}{4} \times 12\frac{3}{16}$ in. (21×31 cm.).

Inv.: (Bib.) 8529.

Prov.: Acquired 1896.

Lit.: Champeaux, vol. IX, pl. 855; Deshairs, pl. XXXI, fig. 66.

Design perhaps made for the bronze-founder Parguez.

73. Design for a side-table intended to stand between two windows. It rests on one central fluted foot, decorated with a ram's head between garlands of fruit.

Period of Louis XVI.

Pen and sepia wash, $8\frac{3}{8} \times 8\frac{1}{4}$ in. (22×21 cm.).

Inv.: (Bib.) 8530.

Prov.: Acquired 1896.

Lit.: Champeaux, vol. IX, pl. 855; Deshairs, pl. XXXII, fig. 70.

Design perhaps made for the bronze-founder Parguez.

74. Design for a chimney-piece, formed by columns with garlands twined round them. Round the top runs a frieze of arabesques and foliage; fire-dogs in the form of figures of children.

Period of Louis XVI.

Pen and watercolour, $8\frac{1}{8} \times 12\frac{7}{8}$ in. (20.5×31.5 cm.).

Inscribed centre: *Cheminée de 5 pieds de long que l'on peut réduire à la grandeur que l'on voudra, le corps en marbre blanc, les bronzes dorés. no. 2.*

Inv.: (Bib.) 8531.

Prov.: Acquired 1896.

Lit.: Champeaux, vol. X, pl. 871; Deshairs, pl. XXXI, fig. 67.

Design perhaps made for the bronze-founder Parguez.

75. Design for a chimney-piece with tritons playing with goats amongst trailing foliage. In the grate are winged female busts supporting flaming urns.

Period of Louis XVI.

Pen and black ink wash, heightened with sepia, $8\frac{1}{4} \times 12\frac{3}{8}$ in. (21×31 cm.).

Inv.: (Bib.) 8534.

Prov.: Acquired 1896.

Lit.: Deshairs, pl. XIII, fig. 24.

RANSON, Pierre (1736-86)

- 76 Design for tapestry with bunches of flowers and garlands, and figures supporting two central medallions. Made for the Aubusson factory.

c. 1770-85.

Pen and watercolour, $9\frac{7}{16} \times 21\frac{11}{16}$ in. (24 × 55 cm.).

Inv.: 1120.

Prov.: Given by M. Récappé, before 1885.

Lit.: Champeaux, vol. V, pl. 419.

- 77 Design for tapestry; large centre area surrounded by plants and fruit.

c. 1775.

Watercolour, $11\frac{7}{16} \times 16\frac{15}{16}$ in. (29 × 43 cm.).

Signed bottom left: *Ranson*.

Inv.: 1119.

Prov.: Given by M. Récappé, before 1885.

- 78 Wall decoration; drawing-room with panels decorated with Chinese plants.

c. 1775.

Watercolour, $11\frac{7}{16} \times 18\frac{1}{2}$ in. (29 × 47 cm.).

Inv.: 1117.

Prov.: Given by M. Récappé, before 1885.

Lit.: Deshairs, pl. XXV, fig. 51; E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris, 1953, vol. 7, p. 114.

Exhib.: *L'Art Français au XVIIIe siècle*, Copenhagen, Charlottenborg Palace, 1935 (578); *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (133).

- 79 Three designs for chair-backs and seats, decorated with flowers and trophies.

c. 1775.

Watercolour, $15\frac{3}{4} \times 30\frac{3}{4}$ in. (40 × 78 cm.).

Signed at bottom left: *ranson*.

Inv.: 223 (22), 223 (24) and 223 (25).

Prov.: Acquired 1883.

Lit.: Deshairs, repr. pl. XXIX, fig. 63, and pl. XXX, figs. 64 and 65.

80 Design for a bed with tester, covered in blue silk.

c. 1770.

Watercolour, $17\frac{5}{16} \times 11$ in. (44×28 cm.).

Inv.: 29192.

TAUZIN, J.-E., *fls* (flourished end of the XVIII century)

81 Design for a coach, painted yellow and decorated with trophies of love. Plate 8.

1775.

Watercolour, $9\frac{5}{8} \times 19\frac{1}{8}$ in. (24.5×48.5 cm.).

Signed and dated lower right: *J. E. Tauzin 1775.*

Inv.: (Bib.) 18446.

Prov.: Acquired 1912.

J.-E. Tauzin was a carriage-maker.

82 Elevation of a *berline* (a type of coach).

1779.

Watercolour, $11\frac{7}{8} \times 18\frac{1}{2}$ in. (29×47 cm.).

Inscribed below: *Elevation du Profil géométral d'une Berline à ressorts en C. exécutée par Tauzin fils Sellier, Carrossier. 1779. T. N. F. no 6.*

Inv.: (Bib.) 18448.

Prov.: Acquired 1912.

Attributed to

THOMIRE, Pierre-Paul (1751-1843)

83 Design for a chimney piece, with alternative designs for the supporting pilasters, one with arabesques and the other with gilt-bronze terminal figures; the piece inlaid with porcelain medallions and decorated with gilt-bronze scrolls. etc. On the mantle shelf is a clock representing a classical sacrifice, and vases and candlesticks.

Late XVIII century.

Pen and watercolour, $15\frac{3}{8} \times 12\frac{3}{8}$ in. (38.5×31.5 cm.).

Inv.: 8195.

Prov.: Acquired 1895.

Lit. Champeaux, Vol. VIII, pl. 696; J. Niclausse, *Thomire, Fondateur-Ciseleur, 1751-1843, sa Vie, son Œuvre*, Paris, 1947, p. 56.

Compare the clock belonging to the Marquess of Bath, exhibited in London (Cat. No. 106), with the drawings.

Style of

THOMIRE, Pierre-Paul

- 84 Design for a chandelier in two tiers. In the upper one figures of sirens terminate in acanthus leaves from which the candle branches emerge. *Plate 5.*

Period of Louis XVI.

Pen, black ink wash and bistre, $18\frac{1}{2} \times 13\frac{3}{8}$ in. (47×34 cm.).

Inv.: (Bib.) 8185.

Prov.: Acquired 1895.

Lit.: Champeaux, vol. VIII, pl. 728; Deshairs, pl. LII, fig. 121.

- 85 Design for a chandelier: three candle branches emerge from acanthus leaves which depend from the bodies of three female Egyptian figures, seated on an oval vase.

Period of Louis XVI.

Pen and wash, $19\frac{5}{16} \times 13\frac{3}{8}$ in. (49×34 cm.).

Inv.: (Bib.) 8186.

Prov.: Acquired 1895.

Lit.: Champeaux, vol. X, pl. 956; Deshairs, pl. LX, fig. 143.

TORO, Jean-Baptiste (1672-1721)

- 86 Design for reliquary for the Carthusian monastery at Villeneuve-les-Avignon. Garlands of flowers surround the octagonal central space; at the top, a shell and two cherubs' heads crowned with laurels.

Pen, $24\frac{1}{8} \times 20\frac{1}{4}$ in. (63×51.5 cm.).

Inv.: 27575.

Prov.: Acquired 1930.

The museum at Avignon possesses twenty drawings from Villeneuve-les-Avignon, formerly in the Biret Collection. Toro was sculptor to the King (Louis XIV) at the Arsenal at Toulon.

Attributed to

VAUDOYER, Laurent (1756-1846)

- 87 Design for the wall of a library, with a recess between two bookcases. On the same sheet, a design for a ceiling.

Louis XVI period.

Pen and watercolour, $33\frac{1}{16} \times 47\frac{3}{4}$ in. (84 × 45 cm.).

Inv.: D.1916.

A similar design, published by Deshairs (op. cit. pl. VI, fig. 11), is in the Musée des Arts Décoratifs.

PAINTINGS

BOUILLON, Charles

- 88 Sign for a goldsmith's shop.

1707.

Oil on canvas, $31\frac{1}{2} \times 37\frac{3}{4}$ in. (80 × 96 cm.).

Signed and dated bottom left: C. Bouillon, 1707.

Inv.: 25952.

Prov.: Given by M. David-Weill, 1927.

Exhib.: *Orfèvrerie Française Civile de Province du XVIIe au XVIIIe siècles*, Paris, Musée des Arts Décoratifs, 1936 (445).

The artist was probably the son or nephew of Jean Bouillon, with whom Philippe de Champaigne worked.

FRENCH SCHOOL

- 89 Cartoon for tapestry: in the centre a basket of flowers with scrolls and garlands intertwined.

Louis XV period.

Oil on canvas, $25\frac{9}{16} \times 75\frac{5}{8}$ in. (65 × 192 cm.).

Inv.: 158.

Prov.: Acquired 1884.

Lit.: Champeaux, vol. VII, repr. pl. 667.

The painting, which has been attributed to Jacques and to Tissier, is reminiscent of the style of J. B. Huet.

- 90 Cartoon for tapestry covering for a sofa decorated with a basket of flowers and musical instruments within a frame of garlands.

Oil on canvas, $31\frac{1}{2} \times 79\frac{3}{4}$ in. (80×200 cm.).

Inv.: 15904.

Prov.: Acquired 1909.

This painting must have served as the design for a sofa covered in Beauvais tapestry from the set known as the 'Fontainebleau set', now in the Mobilier National (inv. no. 282). Exhibited in Beauvais in 1919, the tapestry is reproduced in E. Dumonthier, Etoffes et Tapisseries d'ameublement des XVIIe et XVIIIe siècles, Paris, 1910, pl. 76.

JACQUES, Maurice (c. 1712-84)

- 91 Cartoon for tapestry: design for the leaf of a screen with floral decoration. Plate 1.

Louis XVI period.

Oil on canvas, $66\frac{1}{2} \times 28$ in. (168×71 cm.).

Inv.: 18257.

Prov.: M. C. Rossigneux Coll.; acquired 1911.

Lit.: Champeaux, vol. V, repr. pl. 386.

TAPESTRY

- 92 Sofa-back of Beauvais tapestry in a carved and giltwood frame.

First quarter of the XVIII century.

Yellow ground, $42\frac{3}{4} \times 102\frac{3}{4}$ in. (109×257.5 cm.).

Inv.: 2237.

Prov.: Acquired 1886.

Lit.: Champeaux, vol. III, pl. 171.

BRONZES

- 93 Two chased and gilt bronze mounts for a commode or chimney-piece, decorated with female masks and symbols of Autumn and Winter, and terminating in pilasters at the bottom.

First third of the XVIII century.

21 $\frac{1}{4}$ × 13 $\frac{3}{4}$ in. (54 × 35 cm.).

Inv.: 29193.

Prov.: Acquired before 1910.

There is a similar piece in the Metropolitan Museum, New York, formerly in the Hoentschell Collection (cat. pl. XIV). The Musée des Arts Décoratifs possesses two other mounts symbolizing Spring and Winter (repr. L. Metman and J.-L. Vaudoyer, Musée des Arts Décoratifs: Le Métal. Part 2: Le Bronze, Paris, 1910, pl. III, figs. 512, 513).

- 94 Gilt bronze mount for a chimney-piece: a female mask is surrounded by rococo motives surmounted by a shell and framed with palm branches.

11 $\frac{7}{16}$ × 44 $\frac{9}{16}$ in. (29 × 37 cm.).

Inv.: 6817.

Prov.: Dupont-Auberville Coll.; sale 4 April 1891.

Lit.: Champeaux, vol. VI, pl. 488; L. Metman and J.-L. Vaudoyer, *Musée des Arts Décoratifs: Le Métal. Part 2: Le Bronze*, Paris, 1910, pl. LIII, fig. 514; E. Hessling, *Appliques en bronze dans les styles Louis XIV et Louis XV*, Leipzig, 1912, fig. 12; C. Mauricheau-Beaupré, *L'Art au XVIIe siècle en France*, second period, 1661-1715, Paris, 1947, fig. XXIV.

Exhib.: *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (224); *The Age of Rococo*, Munich, The Residenz, 1958 (649).

- 95 Flat plate with scalloped edge in gilt bronze, the border decorated with rococo shells on a chequered ground.

First third of the XVIII century.

Diam. 9 $\frac{7}{16}$ in. (24 cm.).

Inv.: 12189.

Prov.: Given by Le Secq des Tournelles, 1905.

- 96 Pair of gilt bronze wall-lights consisting of a bracket supporting a dragon, from whose tail emerge two interlaced scroll arms terminating in candle fittings.

First half of the XVIII century.

$20\frac{1}{8} \times 9\frac{1}{8}$ in. (51×23 cm.).

Inv.: 12789.

Prov.: Grandidier Gift, 1906.

Lit.: L. Metman and J.-L. Vaudoyer, *Musée des Arts Décoratifs: Le Métal. Part 2: Le Bronze*, Paris, 1910, pl. LXXI, fig. 646; E. Dacier, *L'Art au XVIIIe siècle en France. Epoques Régence-Louis XV, 1715-60. Architecture, Sculpture, Peinture, Arts appliqués*, in *Nouvelle Encyclopédie Illustrée de l'Art Français*, Paris, 1951, fig. 203.

Exhib.: *Louis XV et Rocaille*, Paris, Orangerie, 1950 (139, 140); *The Age of Rococo*, Munich, The Residenz, 1958 (648).

After Oppenort.

- 97 Candlestick in chased and gilt bronze. Triangular base decorated with volutes and shells.

Mid XVIII century.

$11\frac{5}{8} \times 6\frac{7}{8}$ in. (28.8×17.5 cm.).

Inv.: 21545.

Prov.: Granet Bequest, 1919.

Exhib.: *Van Gotiek tot Empire*, Amsterdam, Rijksmuseum, 1957 (not in catalogue); *The Age of Rococo*, Munich, The Residenz, 1958 (653).

After a design by Meisssonier.

- 98 Furniture mount in chased and gilt bronze. At the top two garlands depend from a ram's head, with another garland below.

Period of Louis XVI.

Height, $9\frac{7}{8}$ in. (24 cm.).

Inv.: 13888.

Prov.: Zelikine Gift, 1907.

99 Furniture mount in the form of chased and gilt bronze oakleaves.

Period of Louis XVI.

Height, $8\frac{1}{4}$ in. (21 cm.).

Inv.: 19695.

Prov.: Marquis de Biron Sale, Galerie Georges Petit, June 1914 (277).

100 Mount for a piece of furniture or a chimney-piece in chased and gilt bronze, in the form of a curving branch entwined with convolvulus.

Late XVIII century.

Height, $18\frac{1}{2}$ in. (47 cm.).

Inv.: 22311.

Prov.: Larcade Gift, 1921.

SILVER PLATE

101 Tureen in silver plate, round, with lion's claw feet, acanthus-leaf handles and the lid surmounted by a bursting pomegranate. On each side of the body is a coat of arms framed in rococo volutes supporting a ducal coronet in relief.

Mid XVIII century.

Height, $11\frac{13}{16}$ in. (30 cm.). Diameter of opening, $8\frac{11}{16}$ in. (22 cm.).

Inv.: 3581.

Prov.: Acquired 1887.

The following are exhibited in London only

- 102 Chest of Drawers (*commode*). Of *bombé* shape at front and sides and containing two drawers in front with no division between them. Veneered on oak with oriental and European lacquer of landscape design overlaid with elaborate rococo mounts of gilt-bronze. Supported on four short legs shod with gilt-bronze shoes of rococo design. The top of *Rouge royal* marble.

Height, 35½ in. Width, 63 in. Depth, 24 in.

Stamped: *B.V.R.B.*

It is only quite recently that M. Jean Baroli has identified Bernard II van Risemburgh as the mysterious ébéniste who used the stamp B.V.R.B.

*Belonging to a Dutch family of cabinet-makers settled in Paris, Bernard (as he appears to have been known in Paris) became a maître before 1730 and developed as one of the greatest Louis XV ébénistes. He was patronized for many years by the Crown, by Mme de Pompadour and the most important figures of the period. He worked almost exclusively for the marchands-merciers, especially for Lazare-Duvaux, who may perhaps have taken advantage of his anonymous stamp to prevent patrons obtaining direct access to this great master-craftsman. The commode is described and discussed by G. Laking, *The Furniture of Windsor Castle, London, 1905*, pp. 128, 129 and Plate 31. During recent cleaning the interesting fact came to light that van Risemburgh had overlaid the oriental lacquer in certain parts with European lacquer in order to adapt its pattern more happily to the design of the mounts.*

Lent by H. M. The Queen.

- 103 Low Cabinet (*meuble à hauteur d'appui*). The front divided into three panels which open to reveal a set of three drawers at each end and two shelves in the centre. Veneered on oak with ebony, panels of marble mosaic, a panel of *pietra dura* in relief, all enclosed in frames

of Boulle marquetry. Richly mounted with gilt-bronze and resting on short, tapering peg-top feet of ebony with gilt-bronze enrichments. The fronts of the drawers in the interior are veneered with mahogany inlaid with filets of ebony and boxwood.

Height, 37 in. Width, 58 in. Depth, 18½ in.

Stamped: *A. Weisweiler*.

Adam Weisweiler (maître 1778) was one of the German furniture craftsmen who flocked to Paris in great numbers during the XVIII century, attracted by the flourishing condition of the furniture market there. He worked largely for the marchands-merciers. The pietra dura panel and probably mosaic ones also, were made at the Gobelins factory in the reign of Louis XIV. The drawing Cat. No. 38 shows the marchand-mercier Julliot fils preparing to adapt such pieces of XVII century pietra dura to a Louis XVI commode. The exhibited piece is illustrated in H. Clifford Smith, Buckingham Palace (1931), fig. 201; he did not however know of the existence of Weisweiler's stamp.

Lent by H.M. The Queen.

- 104 Games Table (*table de tric-trac*). Veneered on oak with marquetry of kingwood, tulip-wood, stained sycamore, etc. The top is inlaid with a numbered dial provided with a movable pointer for some gambling game, etc. The interior is fitted for *tric-trac* and other games.

Height, 31½ in. Width, 32 in. Depth, 23½ in.

Stamped: *G. Kemp*.

Guillaume Kemp (maître 1764) began to be employed by the Crown in 1786 when measures of economy caused Riesener to be practically abandoned as principal Court ébéniste on account of his exceedingly high charges.

Lent by the Marquess of Bath.

- 105 Writing table (*bureau-plat*). Veneered on oak with mahogany richly mounted with gilt-bronze laurel sprays, cartouches, rosettes and *guttae*, and containing two drawers flanking a feigned drawer-front in the frieze.

Height, 29 $\frac{1}{4}$ in. Width, 70 $\frac{3}{4}$ in. Depth, 38 $\frac{1}{2}$ in.
Stamped: P. Garnier.

Pierre Garnier (maître 1742) made a number of tables of similar design; the crossed sprays of laurel-leaves flanking the keyhole escutcheon appear so frequently on pieces by this ébéniste as almost to amount to a signature. This table probably dates from 1780-90.

According to tradition this table was the one on which the Treaty of Vienna was signed in 1815. However, as the same claim is made for tables of almost identical design by Garnier, in the collections of the Marquess of Londonderry and the Prince de Tallyrand-Périgord at Schloss Sagan, it must be accepted with some reserve.

Lent by the Marquess of Bath.

- 106 Clock (*pendule*). Of bronze, gilt and patinated, enamel, etc., in the form of two female figures sacrificing at a classical altar. The time is indicated by a spray of roses on two bands revolving horizontally around the top of the altar.

Height, 23 in. Width, 25 $\frac{3}{4}$ in. Depth, 10 $\frac{1}{2}$ in.

The movement signal signed Lépine, probably J.-A. Lépine (1720-1814). The group of figures probably by the bronze-founder P.-P. Thomire (1731-1843).

Compare the drawing, Cat. No. 83, attributed to Thomire where a similar clock can be seen.

Lent by the Marquess of Bath.

CONTE, Meiffren (working 1704)

- 107 Still Life.

Oil on canvas, 49 $\frac{1}{2}$ in. $\times$ 60 in.

Meiffren Conte was a painter of the Louis XIV period, who specialized (according to Mariette) in the painting of carpets, armour, and above all, of goldsmith's work. The interest of the present painting is that it includes representations of certain pieces of the silver designed by

Charles Lebrun for Louis XIV's use, all of which were melted down either in 1687 or 1709 to defray the appailing cost of the King's vain-glorious wars. In this painting one of the twelve silver candlesticks of the series Travaux d'Hercule (J. Guiffrey, Inventaire Général du Mobilier de la Couronne, Paris, 1885, Vol. I, p. 79, items 738-49) can be readily identified to the left. Their magnificence was particularly remarked by the Swede, Nicodemus Tessin, on his visit to Versailles in 1687. A careful scrutiny of the inventory would probably enable the other pieces to be identified also. Similar paintings (but not this one) are discussed by Michel Faré, Meiffren Conte et Michel Gobin (Le Bulletin de la Société de l'Histoire de l'Art Français, November 1956, pp. 41-49).

Lent by Mr. Herbert Bier.

- 108 Small writing and toilet-table (*bonheur-du-jour*). Veneered on oak with tulip-wood, mounted with plaques of green Sèvres porcelain painted with sprays of flowers in reserves with gilt borders. Mounts of gilt bronze.

Height, 32½ in. Width, 25½ in. Depth, 16½ in.

Stamped: M. Carlin.

Martin Carlin (maître 1766) made a number of pieces of similar design, two of which are now the property of the National Trust at Waddesdon Manor. He worked chiefly for the great marchands-merciers and especially for Poirier and his successor Daguerre, who had the virtual monopoly of purchasing plaques of porcelain for mounting on furniture for the Sèvres factory. This firm may indeed have provided the original design for such pieces as this one, which must date from about 1770.

Lent by the Duke of Buccleuch and Queensberry.

- 109 Upright secretaire (*secretaire à abattant*). Veneered on oak with pictorial marquetry of kingwood, tulip-wood, purple wood, holly, etc., partly stained. The marquetry represents: on the drop front, a head of Silence enclosed in a medallion; and on each door below, a vase within a scrolled trellised and floral border. Mounts of gilt-bronze of classical design.

Height, 56 in. Width, 44 in. Depth, 17½ in.
Stamped (three times): J. F. Oeben.

Perhaps the earliest example of a type of drop-front secretaire of which J.-H. Riesener, Oeben's most famous pupil, was to make a whole series for the French Crown closely resembling one another. Another stamped by Oeben belongs to Sir Harold Wernher, a third by Riesener made in 1777 for Louis XVI's use at the Petit Trianon is in the possession of the National Trust at Waddesdon Manor, and a fourth made in 1780 for Marie-Antoinette's use at Versailles is in the Wallace Collection. A fifth was in the collection of Lord Michelhan and a sixth belonged to M. Francis Guérault at his death in 1935.

Oeben only became a maître in 1761 and died in 1763. Possibly this piece was made in these two years, though it could have been made by Riesener in Oeben's workshop between that date and 1768 when he himself became a maître and married Oeben's widow.

Lent by the Earl of Rosebery.

- 110 Writing desk (*bureau*). Veneered on pine with ebony, and a Boulle marquetry of brass, copper, tortoiseshell, ivory or horn stained green, lapis-lazuli and mother of pearl. Fitted with three drawers on each side of the kneehole and one above it. Within the kneehole is a cupboard with a drop door. It rests on eight scrolled legs joined in groups of four by cross-stretchers. Mounts of gilt-bronze.

Height, 31½ in. Width, 47½ in. Depth, 28 in.

Boulle marquetry takes its name from André-Charles Boulle (1642-1732), the greatest furniture-maker of the Louis XIV period and one of the greatest of all time (see Cat. Nos. 9, 10 and 11). He did not invent the technique of veneering furniture with brass and tortoiseshell but he perfected it. By no means all Boulle furniture was made by him or in his studio, and it continued to be made throughout the whole of the XVIII century and later.

Writing desks of this design are sometimes known as bureaux Mazarins but the name appears to have been invented by furniture-dealers in the XIX century and has no authority in contemporary usage.

Lent by the Victoria and Albert Museum.

- 111 Pair of armchairs (*fauteuils en cabriolet*). The frames of beechwood carved, gilt and *rechampi* white. The trapezoidal-shaped backs are slightly curved and carved on the cartouche in the centre of the top-rail with the initials MA in monogram; the arm-supports in the form of female terminal figures of vaguely Egyptian character.

Height, 38 in. Height of seat, 18 in. Width, 24 in. Depth, 21 in.
By Claude Sené but not stamped by him.

Part of a set of furniture delivered by Sené (maître 1769) in 1788 for use in Marie-Antoinette's cabinet de toilette at Saint-Cloud. Sené was paid 480 livres for these two armchairs. The rest of the set consisting of a sultane (a type of sofa), a bergère armchair and a firescreen, for which Sené was paid 1370 livres in all, are now in the Metropolitan Museum, New York. Acquired in France in the early XIX century by Lord Granville during his embassy in Paris, they were presented to the Victoria and Albert Museum by Sir Chester Beatty in 1956.

A fauteuil en cabriolet has its back lightly curved to fit the human form. In 1772 Roubo wrote 'les fauteuils en cabriolet sont les sièges les plus à la mode'.

Lent by the Victoria and Albert Museum.

- 112 Small writing table (*bureau de dame*). Rectangular top with serpentine border framed in gilt-bronze. Beneath is a recess lined with marquetry of tulip-wood inlaid with filets of ebony in a diamond-shaped design, to which access is obtained by raising part of the top as a flap. Veneered on oak with ebony and panels of black and gold oriental lacquer richly mounted with gilt-bronze C-scrolls, etc. The top inlaid with a panel of red morocco leather tooled with gold.

Height, 28½ in. Width, 30½ in. Depth, 18 in.

An elegant example of the small, decorative type of furniture which came increasingly into use in France from about 1740 onwards with the growing predominance of women in social life.

Lent by Mr. and Mrs. Paul Wallraf.

Attributed to

BACHELIER, J. J. (1724-1806)

113 A Marmoset, a Table and a Rose.

Oil on canvas, 18½ × 22 in.

An interesting feature of this painting is that the table (chiffonnière) which appears in it, shows the very bright colours characteristic of the marquetry of much French furniture of the second half of the XVIII century. Except for a rare interior which has been protected from the light most of this is now entirely faded. These bright colours, blues, greens, reds, etc., were produced by artificial staining of various woods and its widespread use makes it more easy to understand the Louis XVI custom of using Sèvres porcelain plaques to decorate veneered furniture, a practice which is often found unsympathetic by the English with their more sober tastes.

On the table is a Sèvres cup and saucer, and in the background can be seen one of those luxurious dog-kennels on which the great French menuisiers lavished some of their finest work.

Bachelier was patronized by Mme de Pampadour and painted several of her lap-dogs.

Lent by Mr. and Mrs. Paul Wallraf.